

JEFFERSON MONTHLY



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ON THE COVER

Provolt Store owner Ruth Kealiher may call her business "the redneck store," but the many events there—like motorcycle swap meets and music festivals—bring the whole community together. Photo by Christina Ammon.

The JEFFERSON MONTHLY Vol. 37 No. 9 (ISSN 1079-2015) is published monthly by the JPR Foundation, Inc., as a service to members of the JPR Listeners Guild, 1250 Siskiyou Blvd., Ashland, OR 97520. Periodicals postage paid at Ashland, OR. Annual membership dues of \$45 includes \$6 for a 1-year subscription to the JEFFERSON MONTHLY. POSTMASTER: Send address changes to JEFFERSON MONTHLY, 1250 Siskiyou Blvd., Ashland, OR 97520.

Jefferson Monthly Credits:
Editor: Abigail Kraft
Managing Editor: Paul Westhelle
Design/Production: Impact Publications
Artscene Editor: Miki Smirl
Poetry Editors: Vince & Patty Wixon
Printing: Eagle Web Press

JEFFERSON MONTHLY

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By Christina Ammon

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PHOTO BY CHRISTINA AMMON

A Williams local named "IWILL" picks up some Kombucha and Gravestine apples to satisfy his raw food diet. "This place is the best," he says, "I come here everyday."

RIGHT: The Historic Cascade Theatre Performance Series presents Boz Skaggs, rock legend, on September 18.



BELOW: Schneider Museum of Art in Ashland on the campus of Southern Oregon University continues its exhibition *Celebrating Life:* Betty LaDuke through September 14.



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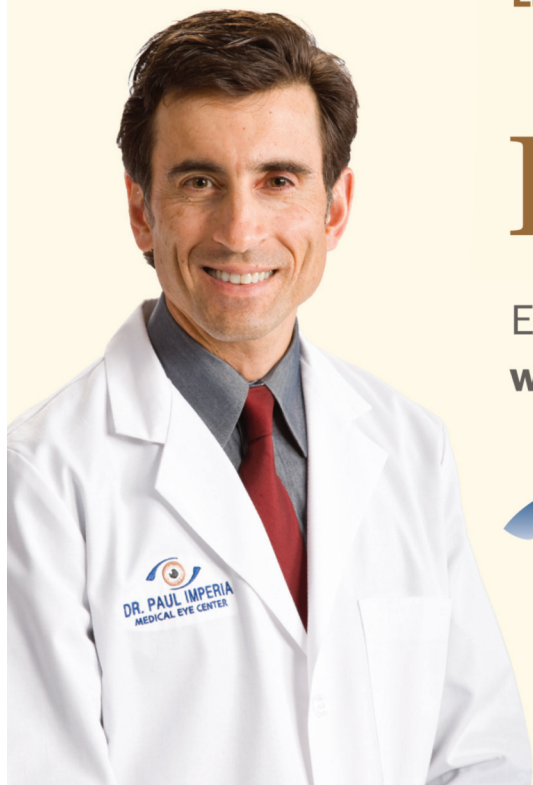
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Wisdom through Stories

I was sitting on my couch one recent Friday morning enjoying a cup of coffee and checking my email when a StoryCorps segment on *Morning Edition* grabbed my attention and reminded me why public radio matters.

After hearing the interview between Liza and Michael I felt proud to be part of an organization committed to bringing these types of stories to people.

StoryCorps may be the most ambitious oral-history project ever undertaken in the United States. Like the Works Progress Administration interviews of the 1930s, StoryCorps seeks out ordinary Americans, the people who rarely make it into the pages of history textbooks, to tell the stories of their lives. Since 2003, StoryCorps has collected and archived more than 45,000 interviews with nearly 90,000 participants via two Airstream trailers sent to communities around the nation to record conversations between family members and their loved ones. Each conversation is recorded on a CD which is given to participants and then preserved at the American Folklife Center at the Library of Congress. Select conversations are then shared with millions of listeners each Friday on NPR's *Morning Edition*.

The StoryCorps segment I heard that Friday was the story of Liza Long and her son "Michael" (which is not his real name). One day after the school shootings in Newtown, Connecticut, last December, Liza wrote a blog post urging the country to focus on treatment for the nation's mentally ill youth. In her post, Liza wrote: "I am sharing this story because I *am* Adam Lanza's mother. I live with a son who is mentally ill. I love my son. But he terrifies me. A few weeks ago, Michael pulled a knife and threatened to kill me and then himself after

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I asked him to return his overdue library books ... No one wants to send a 13-year old genius who loves Harry Potter and his snuggle animal collection to jail. But our society, with its stigma on mental illness and its broken healthcare system, does not provide us with other options."

Liza and Michael visited StoryCorps in Boise, Idaho, to have a conversation about her post. When asked if the story Liza wrote was true, Michael says, "It was fairly accurate." Michael tells Liza that his memory of the library book incident is kind of blurry but that he does remember much of it. "I didn't want to do it, but I didn't have control," he says. He explains that when he gets that angry, "I don't exactly know what I feel. My heart definitely is beating faster. Like, I'll be having a really great day and all of a [sudden] my body will decide, 'Hey, guess what? I'm going to ruin your perfect day for you.' It almost feels like there's some extraterrestrial being taking control of me and making me do all these crazy things. I feel powerful, like I have control, and yet I don't." The thing is, Michael says, "people can't actually understand what mental illness is if they don't either have a mental illness or have lived and been with someone who does. I mean, the only times I really get mad is if I feel like someone is trying to hurt me or disrupt my personal life." "Right," Liza says. "But you don't mean to blow up like that?" "No, I actually don't like it. And yet there's not really anything I can do about it. It kind of makes me unlikable." "What do you mean? I like you," Liza says. "Yeah, but my life still has some major problems," Michael answers. "They've diagnosed

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Both Sides of the Aisle

Applegate Valley's small town stores both showcase—and erase—community differences.

Article and Photos by Christina Ammon

If a small town store is a reflection of a community, then looking around the Ruch Country Store, one gets the sense of the diverse set of people who live in the surrounding areas. On a small, recycled magazine rack, back issues of *The New Yorker* sit next to copies of *American Rifleman*. Pinned to the community board are various flyers. *Housing needed for organic gardener* one reads. *Sagittarius, Ayurvedic dosha: vata. Enneagram personality type 3, vegan.* Next to that: an advert for Medford BMX.

You can roughly break the groups into two broad stereotypes and gingerly label them what you want: “conservatives” and “liberals,” or “Christians” and “New-Agers.” Or you can just enlist the terms used by many of the locals: “rednecks” and “hip-

pies.” If these terms seem inflammatory, most locals don’t think so, wearing the labels with pride and a sense of humor.

“I’m definitely one of the rednecks,” jests Rick Barclay while he eats chicken strips at his “official loafing spot”—a picnic bench outside the automatic doors. The bearded local grew up in the area and now manages Cantrall-Buckley campground three miles up the road.

He explains that while the redneck/hippie distinction was more a thing of the ‘70s, when “back-to-the-landers” moved into this ranching community to start communes, there are some lingering differences. “We disagree on resource issues,” says the former timber worker. Religion is also a difference: “Rednecks” more likely to embrace more mainstream Christian teachings, while

“hippies” tend to subscribe to a collage of spiritual beliefs.

Although the environment and religion are fairly big-ticket items, nowhere do the differences show up in a more day-to-day way than inside the store itself, where the simple act of choosing what to eat and drink can sometimes feel like an expression of identity. Again, in crude stereotypical terms, a “hippy” would tend toward an organic microbrew—or even a spirulina smoothie, while the so-called “redneck” might reach for a Coors. Store owner Craig Hamm can be found at the register, ringing up all the purchases—whether it be brown rice or pork sausages, organic or nonorganic—with equanimity.

He welcomes everyone. “You can be friends with both of these people,” he says.

Most area residents do the bulk of their

shopping in Medford where they find cheaper prices at their store of choice. But whether they go to Wal-Mart, or the Medford Food Coop, they all share in something common when it comes to food: they depend on Hamm's store for that forgotten carton of milk, that stick of butter.

How do these small, regional stores like Hamm's meet the appetites of the diverse groups who depend on them? Most assume a niche in one camp or the other—usually in direct response to the requests of their customers.

"We are definitely a greasy spoon," says MaryAnna Reynolds who owns The Applegate Store and Café seven miles down the road. Behind store shelves stocked with Ruffles, Pringles, and salted peanuts, her son turns out the creative burgers from the café kitchen. The customers love his "breakfast burger"—which comes with a fried egg, and his "no name burger"—a secret combo that he puts on special every week. She's not apologetic for being a burger joint, but does commend Patrick for introducing some healthier choices.

Ruth Kealiher, who owns the Provolt store is similarly decisive. This is the red-neck store," she says of the bright historic building poised at the junction of Highway 238 and Williams Highway. She motions beyond a stack of sodas toward the town of Williams, a well-known epicenter for alternative lifestyles. "The Williams Store is the hippy store," she explains.

While most of the stores feature a certain amount of products that cross the lines, what makes the Ruch Country Store unique is the way it manages to cut right down the middle. "We are like Switzerland," Hamm says, "I don't take sides." Drawing on decades of experience in the grocery business, he listens to his customers, who have been the spirit of the operation since the time he and his wife, Amber, opened the store in 1998.

In those first weeks, Hamm taped pens and note cards along the empty shelves and asked shoppers to write down what they'd like to see—a more personal, analog version of box store computers that tally purchases and crank our spreadsheets of consumer buying patterns. If a customer shows up at the till with a certain product over and over again, Hamm is sure to order more.

And this is how he ended up with store shelves in which Tofu Pups share space with beef franks, Kettle Chips with Doritos, and



ABOVE: Craig and Amber Hamm welcome the diversity of customers that their store attracts with its eclectic range of products. "You can't know everything. You only have two eyes. You need to get other perspectives," says Craig.



LEFT: Brian Thibeault considers himself a "hippy" and was grateful when Craig and Amber Hamm boosted the store's natural food offerings. "This store has anything you need," he says snacking on a basket of organic strawberries.

PREVIOUS PAGE: MaryAnna Reynolds calls her Applegate Store and Café a "burger joint" and enjoys the sense of community that the restaurant creates.

Endangered Species bars with Hershey's.

The Hamms' happily cater to all tastes, but have no tolerance for judgment. It's one thing to prefer conventional apples over organic ones, but if discussions in the store get combative—as can occasionally happen when the news broadcasts from the wall-mounted television, he might intervene. "If a guy reads the headlines and rants and raves and cusses, I tell them to go behind the store."

They listen. Hamm is an imposing figure. Part of this is function of his size: he's a bear-like 6'3". But it's also his voice, which is pleasant, but carries the deep authority of a referee. "They know I'm not going to take B.S. from them," he laughs.

He would be downright intimidating if he weren't so caring. He doesn't just track his customers' purchases (he's already pulled the correct brand of cigarettes before the customer even reaches the register), but also their lives. When a regular comes into the store, he didn't bother much with how-was-your-day clichés, but inquires about her

recent vacation. These tailored interactions are the charming hallmarks of Hamm's approach to running a business.

If stores showcase the region's cultural differences on their shelves, they also have the effect of erasing them. In a rural area with few social opportunities, the stores provide a forum for interaction. And where there is interaction, there is less stereotyping.

"Places like the store are where those differences fade," remarks Barclay, finishing up a Gatorade.

The Provolt Store actively facilitates community with events like motorcycle swap meets and car shows. Most well-known is their annual "Apple Jam," an event that attracts locals and non-locals with a diverse set of bands. "Apple Jam is a grass-roots, unpretentious sort of music festival," says attendee and Applegate resident Page Logsdon. "The atmosphere is easy and

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The Whistling Girl

The history we learn from text books is made up of stories selected by academics to explain and give shape to a civilization's collective past. But history is much more than that. Beyond the textbook stories of political battles and sweeping social movements are the stories of ordinary people who make history in their own right by everyday acts of bravery and by standing up to injustice in the very communities in which they lived.

One such story of an everyday act of bravery comes from my friend, Jim Walsh. A few years ago my aunt Norma surprised us all by marrying a guy whom she had known in childhood but hadn't seen or heard from in over fifty years. That alone is an interesting story but not mine to tell. However, that man Jim Walsh, tells a story that was sensational in its time but never made it into the history books. It is a story about his mother, a spunky young woman, who liked to whistle while she walked and who whistled herself right into history.

Her name was Janet Sunter and by all accounts she was a good girl who lived with her mother on Third Street in Eureka, California. She was in her late teens in 1921 when on a Sunday evening she was walking home from church, whistling as she strolled along. Her melody caught the ears of one George Meakin, described in the local paper as "...a stranger in town" who "...arrived at hasty conclusions and repaired to the police station, there expressing the belief that Miss Sunter was not entirely in her right mind and that she should be cared for." Mr. Meakin apparently concluded that Miss Sunter was "not in her right mind" because she was whistling in the street as she walked home.

This "stranger in town," a great defender of propriety no doubt, was so disturbed by the girl's whistling, he made an official complaint to the police. It must have been a slow

night at the Eureka Police Department because the officer on duty, one Officer James Fraser, decided the complaint worthy of immediate investigation. He and Mr. Meakin went to the girl's house where they found her standing in her front yard. Officer

The verdict was set aside by the State Court of Appeals but Miss Sunter and her right to whistle were vindicated nonetheless.

Fraser ordered the girl into her house. Miss Sunter, as the news account phrased it, "...maintained stoutly that she was at perfect liberty to remain where she stood. Given the alternative of entering the house or going to the police station, she took the latter course." At that point, Officer Fraser and Mr. Meakin manhandled the girl to the station, where it was later entered into evidence that Miss Sunter received bruises on her arms and legs from the incident. In addition, Miss Sunter was charged with disturbing the peace for her cheery whistling.

When the case came before Judge Falk the next week, he ruled quickly and decisively, roundly condemning the actions of the self-appointed morality police in the community. He ruled, "*It's no crime for a young woman to whistle on the streets of Eureka, particularly if the melody is engendered by a sunny disposition and a happy disregard of the stiff conventionalities which are taking all the picturesqueness out of life.*" Charges dismissed!

Victory for Janet Sunter could have ended there, but the young lady was not about to let the accusing parties get off so easily. Driven by who knows what, maybe the recent passage of the 19th Amendment, or her own sense of justice, Janet Sunter got herself a lawyer and sued Officer Fraser, for \$10,000 in damages stemming from her arrest.

The following spring, Judge Denver Sevier presided over the civil case of the now famous "Whistling Girl." The case gained national interest because of both its humorous subject and the spunky plaintiff who defied

law enforcement on principle and who dared to sue the very officer who arrested her.

At the civil trial, Judge Sevier dealt with a courtroom packed to capacity by interested citizens and warring lawyers who, at times, were playing to the crowd for both sympathy and laughs. One incident that nearly moved the judge to clear the court came when citizen George Meakin, under cross examination by plaintiff attorney Logan Beamer, testified that he had believed Miss Sunter crazy the night he had informed Officer Fraser of her actions, specifically whistling on the street.

Attorney Beamer, "Does your wife ever whistle?"

Witness, "Yes."

Attorney Beamer, "Do you think she is crazy, then?"

Witness, "Sometimes, yes."

The Times reported, "...the court room broke into a storm of laughter and Judge Sevier announced that the next little bit of a ripple of merriment would land the spectators in the corridor."

Other damning evidence included sworn testimony by two firemen that Officer Fraser had been drinking in the station the night of the arrest which corroborated Miss Sunter's testimony that she had smelled alcohol on the officer's breath that night. While not directly stated, it appears from the news accounts that Miss Sunter "blackened" Mr. Meakin's eye sometime during the arrest. When asked about this by defense attorneys, Sunter's attorney objected stating that, "...it made no difference whether his optic had been discolored or not and then added as an aside, if it wasn't, it should have been."

The five day trial ended when the jury returned a unanimous verdict awarding Miss Sunter damages of \$2000. The verdict was set aside by the State Court of Appeals but Miss Sunter and her right to whistle were vindicated nonetheless.

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Theatre and the Arts

Molly Tinsley

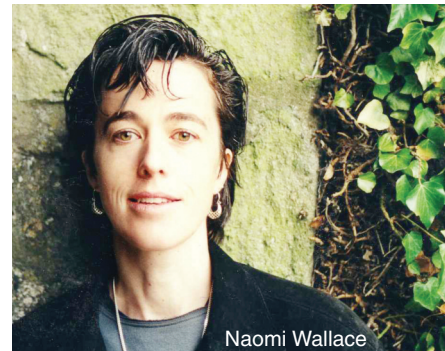
The Myth of History

For its special initiative, American Revolutions, the Oregon Shakespeare Festival commissions playwrights to explore a critical moment or issue in U. S. history. Of the five works the OSF has developed and produced under this rubric so far, Naomi Wallace's intriguing, disruptive *The Liquid Plain*, premiering this season in the Thomas Theatre, also questions the stability of history itself, composed as it is of competing myths.

The action of *Plain* orbits an event that really happened, but the program notes set the scene in "an imagined Bristol, Rhode Island"—warning us not to be fooled by dates and documentation into expecting objective realism. Each scene delivers a reversal, a revelation, or magical narrative. Refusing measured, linear progress, the play unbalances both our textbook bromides about slavery and our assumptions about dramatic structure.

Act One emerges from the mist "on the far end of the docks." A black-and-white group of silhouettes takes on gritty texture and color as escaped slaves and lovers, Adjua (June Carryl) and Dembi (Kimberly Scott), drag a drowned man (Danforth Comins) out of the sea. After they strip the body, a tug of war ensues over its disposal, during which the man revives, the first of many characters in whom life and death entwine. Playing God-as-slavemaster, Adjua names this "nothing from nowhere" Thomas, assigns him a talent for tailoring, and recounts her own tortured backstory by inflicting it on him.

With the strange blend of necessity and spontaneity that characterizes dreams, enter Balthazar (Armando Duran), who murdered the resurrected man, identified as John Cranston. Balthazar additionally offers the bitter news that the ship captain whom the two lovers hired to take them to Africa, Liverpool Joe (Kevin Kenerly), has drowned in a shipwreck. Enter Liverpool Joe two scenes later, very much alive and dapper, having survived thanks to a school of blue fish that swam into his lungs and gave him oxygen!



Naomi Wallace

Joe, a Black slave-child, raised in England by a white duchess, is so convinced that "general bad luck" converts to "specific good luck" for him that he's named his new ship "The Leak." We have clearly jumped the box of history into the paradoxical space of myth.

In a further coincidence, Cranston turns out to have been a sailor aboard the slave-ship that brought Adjua and her sister to the United States. He witnessed the horrific historical event at the center of the action: the drowning of Adjua's pox-infected sister ordered by the slaver's captain, De Woolf.

The five lost souls have formed an imperfect union and are preparing to sail to England when reminiscent of Shakespeare's *The Winter's Tale*, a violent turn of events powered by sexual jealousy ends Act One, and Act Two opens decades later. The focus shifts to a Victorian woman of color named Bristol Waters (Bakesta King), who has sailed from England to kill de Woolf, now a senator. We don't have to recall *The Winter's Tale* to know she must be Adjua's daughter.

In Act One, myth and history coexist; in Act Two, they collide. Bristol arrives wrapped in her personal creation myth, which presses her to avenge her aunt's murder at sea and her mother's life of suffering. A sort of self-styled historian, she thinks the narrative she has woven to sustain herself reflects the truth. One shock after another reveals that it doesn't.

She confronts three white men. Cranston, now the owner of a seedy bar, is consumed by guilt, symbolized by a parasitic

guinea worm. De Woolf is arrogant and obtuse, and in defiance of an axiom of traditional playwriting, Wallace has Bristol brandish a knife through two scenes then decide killing De Woolf is pointless because he is already dead. Between encounters with these two historical figures, she meets William Blake—the eighteenth century poet and ardent critic of Enlightenment rationalism, worldview of our forefathers, which allowed them to draft the documents creating the United States while turning a blind eye to slavery. Drunk on rum, Bristol finds Blake speaking from the rotting body of a gibbeted criminal. The bizarre, darkly comic relief of this expressionistic scene turns to nightmare in the next when she must relive the death by drowning suffered by her aunt.

A play like *The Liquid Plain* challenges production. Director Kwame Kwei-Armah and his design team succeed brilliantly in reinforcing the symbolic resonance of the story. Particularly affecting are Alex Koch's projections, which in Act One evoke the oceans volatile moods. In Act Two, this fluid expanse first petrifies into something resembling the cracked surface of an old oil painting of the sea. Then a further remove from organic vitality, the walls inside the senator's box scream with garish wallpaper.

The performances in Act One are rich and riveting—Kenerly's Liverpool Joe is a standout cameo, and as the lovers, Carryl is buoyant and audacious while Scott's conveys a stolid sense of doom. Appropriately callow in Act One, Comins disappears brilliantly into the decrepit, cynical, yet eloquent Cranston of Act Two. King's Bristol takes the myth of Victorian sobriety a little too seriously; more passion and energy from this self-styled avenging angel would pull the disparate parts of the second act into coherence.

The Liquid Plain challenges audiences as well, shuttling as it does between history and myth, playing havoc with realism. The interlude with William Blake may have nowhere to land for those unfamiliar with his work. Yet the play invites us to emulate Dembi in developing "a mind like the sky"—to open our expectations of what plays should be in order to experience what this play is—tricky and symbolic, a critique of history with the intuitive structure of a poem.

Molly Tinsley taught literature and creative writing at the U. S. Naval Academy for twenty years. Her latest book is the memoir *Entering the Blue Stone* (www.fuzepublishing.com)



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Accelerating Intelligence

"The acceleration of technological progress has been the central feature of this century... We are on the edge of change comparable to the rise of human life on Earth. The precise cause of this change is the imminent creation by technology of entities with greater than human intelligence."

— Vernor Vinge, addressing the VISION-21 Symposium sponsored by NASA Lewis Research Center and the Ohio Aerospace Institute in 1993.

When you consider that human beings have been evolving for the past 2 million years—from early Homo habilis to Homo erectus to today's Homo sapiens sapiens—we're still pretty stupid.

While we've gone from fire to central heating, caves to modular homes, bone clubs to high-caliber guns—we are, for the most part, still just striving to make it through another day. And while the only carnivorous dinosaurs we may encounter are in movies like *Jurassic Park*, when you get right down to it, we are still all about survival. We've evolved for 2 million years and still, today more than ever, man's biggest threat to his existence is himself. The miracle of our very existence aside, you'd think we would have done a whole hell of a lot more with the past 2 million years.

All of this is about to change. Perhaps in your lifetime. I'm no seer of the future. I have no crystal ball or other future-predicting paraphernalia. I can, however, guarantee you that everything I tell you about the future will likely be wrong. I can promise you that the future will be quite different from today's haughty predictions. And still, we reach out with the hands of the present to clutch again and again at the fleeting prize. On the wall of my office is pinned a quote from writer and futurist Damien Broderick to remind me of our future-predicting folly:

"We will live forever; or we will all perish most horribly; our minds

will emigrate to cyberspace and start the most ferocious overpopulation race ever seen on the planet; or our machines will transcend and take us with them, or leave us in some peaceful backwater where the meek shall inherit the Earth. Or something else, something far weirder and unimaginable."

We will never achieve "artificial intelligence," that is, the creation of machines with intelligence that rivals what 2 million years of evolution has accomplished in human beings. We will merge with our technology, slowly at first, then at a staggering rate. Our intelligence will be enhanced by computer implants, tiny filaments thinner than human hairs inserted directly into our brains.

In an afternoon, we will accumulate a lifetime's worth of knowledge. Books will no longer be read but downloaded directly to our brains. Books will no longer be written, but uploaded to a central repository. We might still call this place the "World Wide Web," but probably not. Some knowledge will be "open source," that is, shared free-of-charge for all to download and consume. Other knowledge will be fee-based. Some knowledge will be pirated and trafficked like today's music downloads. The intelligence gap will widen, with the wealthiest few being the most intelligent beings while the poor masses perform menial tasks like quantum engineering.

By augmenting our intelligence with technology, humanity will take a quick and giant step up the rungs of evolution. We will transform our bodies from these fragile and mortal collections of blood and bone. Humans will become modular and upgradeable. Some of us will live forever, not as bodies, but as pure consciousness stored within some gigantic neural network. But most of us will perish in the crucible of the universe's many misfortunes.

We will leave Earth and colonize the galaxy. One day, we will discover life somewhere in the far reaches of the cosmos: raw organic life, oozing, fragile, strange and mortal. They will marvel at us and wonder if we are gods come down to either save or destroy them. We'll assure them that we are not gods, that we are just "human beings" originated from a far-off planet called Earth. Or maybe we won't make contact at all. Maybe we'll just leave them alone to evolve in their own right, checking in on them now and again—like scientists, like curious gods—to see how they are coming along.

Some time ago I saw a witty bumper sticker plastered to the back of a Volkswagen van: "Where are we going and why am I in this handbasket?" Where are we going? That's a question I often ask myself when thinking about technology and how it is shaping our prospective future. Sometimes that future looks to have the potential of being a bright nirvana of ecological sustainability, eradication of poverty, and evolution of the human species toward the egalitarian. Other times, that future is the shape of a handbasket and it's taking us to a hot place without ice cream and snowboarding.

I cringe at this either/or scenario, but then, I remind myself that it is probably neither, that the future is not black and white. The future is a mosaic that will likely be "far weirder" than anything we can imagine today. And yet, it is that imagination that makes us uniquely human, that encourages us, that motivates us to become whatever it is we are destined to be.

Scott Dewing is a technologist, teacher, and writer. He lives with his family on a low-tech farm in the State of Jefferson. Archives of his columns and other postings can be found on his blog at: blog.insidethebox.org



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Recordings

Cindy DeGroft

Sounds of Summer

I write this column as the oppressive heat of July, and the smoke from local fires is hanging over the state of Jefferson, challenging my brain to summon up some of the better music I've enjoyed recently. The first one that comes to mind is a wonderful documentary entitled *You Want a Banjo*. It's an enlightening history of the instrument, narrated by Steve Martin, and features many of the most influential banjo players.

That makes me think of the unusual release that Steve Martin made with Edie Brickell, graced by his gentle banjo melodies, and her poetic lyrics. *Love Has Come For You* is a unique and wonderful project from the two of them.

There was a loving tribute concert recorded in New York City last year honoring the music of Kate McGarrigle, *Sing Me The Songs That Say I Love You*. The event featured performances by many of Kate's family and friends including her children, Rufus & Martha Wainwright. There are some lovely renditions of some of her finer songs. Though you might think you don't know her music, there is a good chance you have heard some of her songs covered by Linda Ronstadt, Emmylou Harris and Maria Muldaur.

Guy Clark has recently released his first studio album in several years, honoring the memory of his wife Susanna Clark, *My Favorite Picture Of You*. It is full of sweet tunes and makes me grateful that we still



have songwriters like Guy making music.

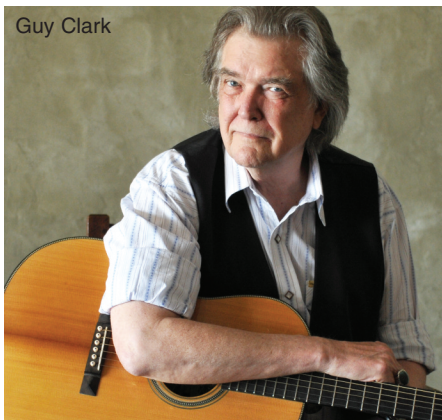
I belatedly discovered a release that was named Americana album of the year for 2012, honoring Guy Clark, entitled "*This One's For Him*." It is a stellar collection of Guy's songs, recorded for the most part live, with few overdubs, with the band consisting of Guy's long time friends, sidekicks, and other legends. I've owned it for a few months now, and still can't resist playing something off of this collection each time I host the *Folk Show*.

Scottish born, Canadian raised troubador David Francey, is celebrating his tenth album, *So Say We All*. It's not often that an album will hold my attention from the first song to the final note the way Mr. Francey does with his music.

Another fine writer I discovered recently is living in our own backyard, local artist, John Hill. He has a very solid release, *Folk and American Blues* a follow up to his 2011 album, *Across the Field Of Dreams*. He has written some good tunes, has a great voice and is a good bluesy, fingerstyle guitarist.

One of my favorite players making her home in Southern Oregon is Cyd Smith. She released a beautiful album last year entitled *Wide open Night*.

Though I write this in the midst of the summer heat, when this finally reaches you, come September, one wrinkle in the cosmos



will have been ironed out. Mark Knopfler's fine album *Privateering*, was briefly released in the states and then pulled from the shelves a few days later, as a result of the dispute with his label. The good news is that after 35 years, he is no longer with Warner Brothers, and instead his album will be released in the states on the Verve label. I was lucky enough to find it on his website months ago, and I highly recommend this double Cd for his remarkable writing and compositions, fine cast of players, and for showcasing the talents of artists such as John McCusker, Ruth Moody, and Tim O'Brien.

As I wrap this up I feel compelled to mention my fondness for the late J.J. Cale, who recently passed away at the age of 74. I was just a kid when my older sister brought home his album, *Naturally*. She had bought it after hearing him perform in a Boulder nightclub back in the early 70s. My sister had a way of wearing out records in those days, when turntables could be set to keep repeating endlessly. To this day I can't bear to hear Simon and Garfunkel's LP *Bridge Over Troubled Water*. I know it's a classic, she just wore me out on it. Somehow I never did tire of hearing Cale's tunes or his unique guitar work. Later on, during one of my annual pilgrimages home from California to Colorado I came upon an Eight Track of *Grasshopper* which saw me across many empty Nevada miles.

I feel so fortunate to have finally had the chance to see J.J. Cale perform a few years ago at the Craterian in Medford. He had not been well, and in fact had to back out of an interview with JPR to save his energy for the paying customers that night. You could tell that he was fighting a bad chest cold but he still put all he had into keeping the crowd happy. A consummate performer who let the music do the speaking for him instead of his ego. He has influenced so many players with the Tulsa sound he helped create. If you want a good sense of who he was, or are just a fan like me, look for the documentary *To Tulsa And Back*. He was known as an animal lover and his website has the suggestion that you donate to your favorite shelter in his memory. I suggest a listen to the classic "Crazy Mama."

As you read this I hope you are finally enjoying a beautiful blue smoke-free sky as well as some sweet music in the wonderful state of Jefferson.

Cindy DeGroft hosts the *Folk Show* heard on Sunday evenings at 6pm on JPR's *Rhythm & News* service and online at www.ijpr.org.

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The Williams Store used to be an old stage stop, but is now popularly known as “the hippy store.” Owner Kathy Hazelton stays neutral when trying to characterize the store. “Someone tried to tell me the difference between rednecks, hippies, and farmers,” she said. “But I don’t really know.”

friendly. You’ll find a real cross section of the folks who live around here.”

But even things as simple as the picnic benches placed outside the Williams Store, or the woodstove inside the Ruch Country Store encourage interaction.

“This is the only social spot in town,” says Russell Wilson sitting with his friends Moe Miller and Norman Godfrey. The trio has been meeting for coffee at the store

every day for 15 years. “This is the news outlet,” says Wilson.

Which is exactly what owner Kathy Hazelton hoped to foster: “If you are feeling down, the store has a very social atmosphere and it picks you up. We play really good music, and everyone has their differences—their flair. It’s upbeat.”

That morning the group was leafing through Jeff Foxworthy’s 2013 calendar of

redneck jokes—all which begin with the phrase *You know you’re a redneck if...* and end with punch lines like: *you don’t need a clean shirt to go to work.*

When asked if they considered themselves “rednecks” or “hippies,” they weren’t quick to answer. This proved something Barclay said when he was lunching outside the Ruch Country Store. “The polarization is more in the minds of people in town than in the people in the valley. The people in town don’t have social interaction with us.”

Many Applegate Valley residents feel they are somewhere in the middle—like Dillon Rogers who works a sawmill on Yale Creek Road. “I listen to reggae and country music—and rap, too. All kinds.”

“He’s one of the hybrids,” Barclay says of Rogers. “You may be one way or the other when you first move here, but over time you blend.”

With the back-to-the-land energy of the ’60s and ’70s faded and timber wars cooled, the difference between rednecks and hippies is increasingly getting relegated to the realm of jokes. In fact, the difference is now faint in the minds many of the area’s young people. “Old timers remember it, but young kids don’t remember”, says Brian Thibeault. Although the lifelong resident is aware that his dreadlocks and preference for organic strawberries puts him squarely on the “hippy” side of things, the distinction holds little charge. “Hippies are made fun of for diet or lifestyle or how they might smell,” he



RIGHT: Russell Wilson has been meeting his friends Moe Miller and Norman Godfrey for coffee everyday for 15 years. Although the Williams store, with its wide offerings of natural foods, is popularly known as “the hippy store,” the cultural differences are not as drastic as they used to be. “There are no real hippies anymore and no loggers anymore,” says Wilson.

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shrugs. "Outwardly, it might not seem friendly, but the bottom line is that there are nice people on both sides and they don't really mean harm."

If anything, the dominant distinction these days is less between "rednecks" and "hippies" and more between "in-towners" and "out-of-towners." Most people who live in the Applegate treasure the rural setting, the quiet, and the slower pace.

"Most of us want to be left alone and live our lives. We don't want the government meddling in our affairs," says Barclay.

"I stay the hell out of town," says Rogers.

This distaste for venturing into town makes the region's small stores even more attractive. Reynolds at The Applegate Store even stocks specific items preferred by residents who can't bear going into town.

Thibeault is happy to pay higher prices to stay put. "It saves the drive to town, so it's worth it."

This pride in place seems to be the common denominator for everyone in the Applegate Valley. All praise the beauty of the landscape, and most of the stores make at least some effort to stock regional products—whether it's Patrick putting local tomatoes on his burgers at The Applegate Store, or Hamm stocking up on resident Caleb Hunter's corn. A bumper sticker on the window of the Ruch Country Store reads *BUY LOCAL: RUCH, APPLGATE, WILLIAMS*.

A community-minded spirit comes with this pride, and people like the Hamms do what they can to support local institutions. Ruch School T-Shirts are displayed on the store walls, as are the drawings of children. They donate to ACCESS, the Community Action Agency of Jackson County, bring their corn roaster to 4-H events, and regularly "bid up" the kids' pigs at the auctions. And, like many in the surrounding community, are ready to help when individuals are in a time of need.

"When we have big fire—it burns everyone's place," says Barclay. "When there are floods, everyone is affected. This requires a certain level of societal response and we help whoever needs help—no matter who they are. The truth is we have more in common than either of us would like to admit."

Christina Ammon can be reached at: christinaammonwriter@gmail.com

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Almanac *From page 9*

The feisty Miss Sunter went on to marry one James J. Walsh and produce five children, one of whom is the Jim my aunt Norma married. Jim had this remembrance of the incident, "*I remember about 1932 while riding with my mother on our way to Larabee Creek where she was teaching school we passed a group of highway maintenance workers and my mother pointed out a man shoveling dirt into a dump truck as the policeman who had arrested her in the Whistling Girl case.*" I guess by today's jargon, Officer Fraser received a "job reclassification."

History is made every day by ordinary people who have the courage and determination to stand up for what is right. And although many of these stories do not

make it into the history textbooks, they are no less important. Next time you find yourself whistling a happy tune as you walk along, think of Janet Sunter, "The Whistling Girl" who fought for your right to do just that.

Madeleine DeAndreis-Ayres has just retired from teaching and is going to spend a year practicing saying "no." Bookies are taking bets on how successful she will be.



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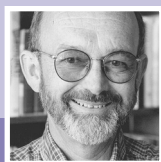
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Nature Notes

Frank Lang

Flower Color

Roses are red, Violets are blue, why is it then, I look cross-eyed at you? Wait, that's not it! Roses are red, violets are blue, sugar is sweet and so are you. There that's better. Why are flowers colored, anyway? It mostly has to do with — dare I say it in the *Jefferson Monthly* —SEX, the transmission of gametes, male and female, from one sex organ to another with the union of genetic materials.

In the world of flowering plants sexual reproduction takes place in a two-step process. Pollination comes first and that is the transfer of pollen (with its male gamete) from the anther of a flower to a stigma that leads to an ovule that contains the female gamete. Fertilization occurs when the male gamete

unites with the female gamete to form a zygote that grows into an embryo in the cozy confines of the ovule turned into a seed. Now that is enough information to get you a passing grade on your botany midterm. Is it any wonder that our children would rather learn about SEX from a peer than from a parent?

Back to our original question. Why are flowers colored? It has to do with pollination and pollen vectors that get the pollen from anther to stigma. First though,

flowers are colored because they contain pigments, colored substances that absorb some wavelengths of the visible spectrum and reflect other wavelength, both visible and not.

Pigments are found in small subcellular organelles called plastids, the best known of which are chloroplasts with the green pigment chlorophyll.



PHOTO: WIKI COMMONS

Pigments are found in small subcellular organelles called plastids, the best known of which are chloroplasts with the green pigment chlorophyll. In addition to the green pigment chlorophyll, other pigments known as carotenoids, maybe be present in chloroplasts or be present in plastids of their own. Some carotenoid pigments are orange carotenes, others, yellow xanthophylls. These pigments are soluble in fat, which accounts for the orange tomato sauce stains on all your plastic refrigerator containers, or your nice white blouse or brand new tie.

Other than chlorophyll, flavonoids, dissolved in the water-filled cell vacuole, are the most common floral pigments. Purple, blue, and red anthocyanin pigments and yellow, cream, or white anthoxanthins are mixed or alone in flowers of different colors. And there are other pigments, but enough is enough for now.

So now we know why flowers are colored, but so what? Why are flowers colored a *particular* color? Like most features of the flower, its size, shape, and color has to do with pollination and the vector involved. Small, green flowers with dangling stamens rely on wind to spread pollen. Large, light colored, night blooming, mousy smelling flowers of the tropics are pollinated by, guess what? Right, bats. Arthropods or birds pollinate most other flowers.

We have mentioned this before. Sit for a while in a mountain meadow wearing a bright red hat or scarf, and a hungry, but soon disappointed hummingbird will likely visit you. Arthropods, usually our insect friends, do most animal pollination work. Some flowers are generalists, attracting a number of different insects by color and often scent. Other flowers, especially the orchids, are very particular about their insect visitor and have coevolved fantastic shapes and mechanisms to insure pollination.

Often what we see is not what the insect sees when looking at a flower. Insects sense ultraviolet radiation, and what might appear as faint lines or not at all to you and me appear as dark nectar guides to insects that lead them to a well deserved nutritious pollen or nectar reward.

So now you know why roses are red and violets are blue. Is sugar still sweet and how about you?

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University.



The Splendid Table

Lynne Rossetto Kasper and Sally Swift



South of France Tomato Soup with Young Chevre

This soup tastes like it comes from Provence's culinary central casting. All the usual (and lovable) characters are here: the tomatoes, the garlic, the goat cheese and those herbs that actually do scent the air the way hyperventilating travel writers say.

Cook to Cook: Resist substituting fresh herbs for the dried ones called for here. They should be dried (but never powdered), just as they are in Provence's famous blend, Herbes de Provence. The ready-made blend is often stale. Here, you will be making your own.

Note: This soup easily becomes vegetarian-friendly with the substitution of vegetable broth.

Instructions

Generous 1/2 teaspoon dried basil
Generous 1/2 teaspoon fennel seed
Generous 1/2 teaspoon dried oregano
Generous 1/2 teaspoon dried thyme
Good tasting extra-virgin olive oil
3 medium onions, fine chopped
Salt and fresh-ground black pepper
3 large garlic cloves, minced
Generous 1/4 cup tomato paste

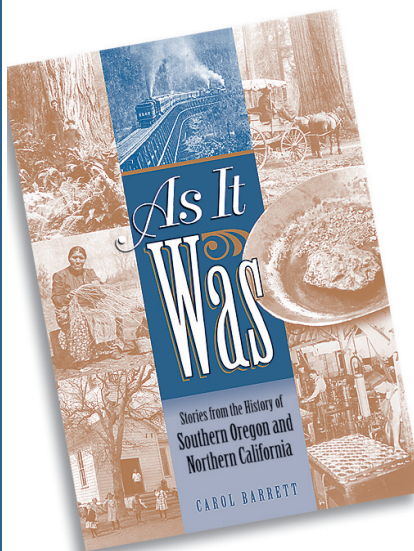
1/3 cup dry vermouth
2 pounds good tasting fresh tomatoes (do not use Romas), peeled, seeded and chopped, or
1 28-ounce can whole tomatoes with their liquid, crushed
2 14-ounce cans chicken broth and 2/3 cup water
Generous 1/4 teaspoon cinnamon, or to taste
4 ounces fresh goat cheese, crumbled

Instructions

1. Combine the herbs in a small cup. Crush them lightly until they become fragrant. Set aside.
2. Film the bottom of a 6-quart pot with the olive oil. Heat over medium-high heat. Stir in the onion, salt, and pepper, and cook until golden brown (about 5 to 8 minutes), stirring often. Add the herbs and garlic. Continue cooking until their aromas open up, about 30 seconds.
3. Blend in the tomato paste until there are no lumps, then add the vermouth and tomatoes. Boil for 2 minutes. Pour in the broth, blend, adjust heat to a light bubble, and cover completely. Cook 20 minutes. Then blend in the cinnamon, and taste the soup for seasoning. Ladle it into bowls, and top with crumbles of goat cheese.

From *The Splendid Table's How to Eat Supper*, by Lynne Rossetto Kasper and Sally Swift. Copyright 2008, Clarkson Potter.

The Splendid Table airs Sundays at 9:00am on JPR's Rhythm & News service and online at www.ijpr.org



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BY CAROL BARRETT

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As It Was

Stories from the State of Jefferson

Cashier Participates in Florence Bank Robbery

by Maryann Mason

The Florence State Bank had been robbed in 1923, and the robbers were caught after spending all the money. The bank was robbed again on Jan. 28, 1927, when the thief took all the money and locked cashier Harriet Weatherson inside.

Weatherson escaped by using a broken screwdriver she found in the vault to unlock the door. She ran to the marshal's office, which began a manhunt for a light-complexioned male about 35 or 40 years old. A landslide had blocked the Coos Bay line of the railroad, but the sheriff and his deputies traveled there on a track maintenance car.

When the bank president returned from a conference in Portland, the cashier repeated her story to police and bank officials. She and Harry Bergman, the brother of the bank's vice president, were supposed to tell the story of the robbery again at the Eugene bank office, but failed to show up.

Because Harry was a respected family man and the cashier was a member of a church choir, several days passed before they became prime suspects and a search got underway.

By February, police located Bergman and Weatherson in Alabama, and they were indicted for larceny.

Source: "The Florence State Bank Caper," *The Table Rock Sentinel*. Southern Oregon Historical Society. March 1987.

John Wayne Makes Deer Creek Ranch His Hideaway

by Dennis M. Powers

Deer Creek Ranch, located along Deer Creek, the largest tributary of the Illinois River and a designated Wild and Scenic River, was once the private hideaway of Western movie star John Wayne.

The 850-acre property, originally homesteaded in the 1800s, is one of the first ranches settled by European immigrants in the Illinois Valley. The property nestles against the Siskiyou Mountains one mile west of Selma, Ore.

Wayne used the cattle ranch as a retreat, and a good friend of his, Los Angeles car dealer George "Chick" Iverson, bought it in 1975. "The Duke" loved the ranch, dating back to his 1975 movie "Rooster Cogburn," which was filmed along the Rogue River. The property had a historic,

6,000-square-foot ranch house, a secondary residence, five-car garage, and different outback buildings overlooking native grasslands, oak woodlands, and pine forests.

Today the Western Rivers Conservancy, a partnership between the Siskiyou Field Institute and Southern Oregon University, operates the ranch for field research and educational programs with camps, yurts, and private rooms.

Sources: Fattig, Paul. "Open House Planned at Deer Creek Ranch," *Mail Tribune*. Medford, Ore. March 15, 2007. Viewed at www.mailtribune.com/apps/pbcs.dll/article?AID=/20070315/NEWS/303159998&cid=sitesearch; "Siskiyou Field Institute. Viewed at <http://thesfi.org/Page.asp?NavID=528>; Stumbo, Stacy D. "Celebrities drawn to area's natural wonders." *Grants Pass Daily Courier*. June 16, 2012, p. 1.

As It Was is a co-production of Jefferson Public Radio and the Southern Oregon Historical Society. The series' script editor and coordinator is Kernan Turner, whose maternal grandmother arrived in Ashland in 1861 via the Applegate Trail. *As It Was* airs Monday through Friday on JPR's *Classics & News* service at 9:30am and 1:00pm; on the *News & Information* service at 9:57am and 9:57pm following the *Jefferson Exchange*.

Rogue Valley Osher Lifelong Learning Institute held a Poetry On Aging contest in March 2013. The Gold Award winning poems were by Michael Jenkins of Grants Pass, Joan Peterson from the Applegate Valley, and Michael Holstein of Ashland.

Farm Wife's Almanac

I
I know spring is finished when I go
to the pantry shelf and there is only
one jar of the strawberry preserves left
from all those that I put up last summer.
Small bubbles beneath the paraffin seal
tell me that the jam already has started to turn.
He shakes his head and says it's too sharp for his taste.
"Tastes good to me," I say, "I'll have it all."

II
I need no weather report, no thermometer
nailed to the silver maple across
from my kitchen window to tell me it's hot.
I know it's hot when the lettuce bolts
and runs to seed. Topping it does no good.
The leaves turn yellow and thin, grow too twisty,
and the stems thicken into knots. When he comes
home too early from the fields, I know it's hot.

III
First real frost? You can tell there's been a real
hard frost when the green tomatoes left on the vine
have turned watery under their skins. They'll never
ripen a full red then. It's a choice whether to wait
to let them get the sun's full flavor or give them
a little more color in a paper bag. He says to pull
the whole plant up and hang it upside down, but I hate
to watch them wither. I just hope for a bit more sun.

IV
Winter's really here when a loaf of snow
has been on the mailbox for a week, and when
the snow squeaks underfoot, and it hurts your
lungs to pull in those deep, delicious breaths.
The roof beams crack like gunshots through
the night and snap us both awake. I roll over
on the warm spot when he gets up. The smell
of coffee he leaves for me gets me out of bed.

V
The worst of all is that touch of backward
weather, some patch of winter that blasts in
and catches us leaning too far forward into spring
before we've paid all the debt to cold there is to pay.
You know him, he doesn't complain much,
but with all these things coming on us so fast now,
he touched my arm last night and said: "I never
thought it would be this bad. Not this bad. Not for us."

— Michael Holstein

September

Their work complete, yellowjackets panic
for sweets at the Labor Day picnic

as the last blackberries, having lost their luster,
cling to the vine, aging past wine toward must.

The season rings of Dylan Thomas, overripe
and raging against the dying of the light—

what dark rhymes he'd make of those
webworms mummifying the madrones.

The cicadas are gone, yet I can hear them.
I'm trying to decipher their summer anthem.

My doctor says *tinnitus*, another ringing,
a little bell tolling for me. Still, I'm singing,

while poison oak both strangles and laces
September with enflamed, trifoliate faces.

— Michael Jenkins

Small Engine Repair

When you left in early spring, our land
turned bright green. Grass shot up inching
its way toward the sky, dandelions
sprung out of the ground like yellow suns,
vines embraced the house in a death grip.

Evening grosbeaks flocked to the feeders,
bronze wings whisking the air as their songs
flew over the garden. This sudden change
in seasons, and you were gone.
So many chores left undone:

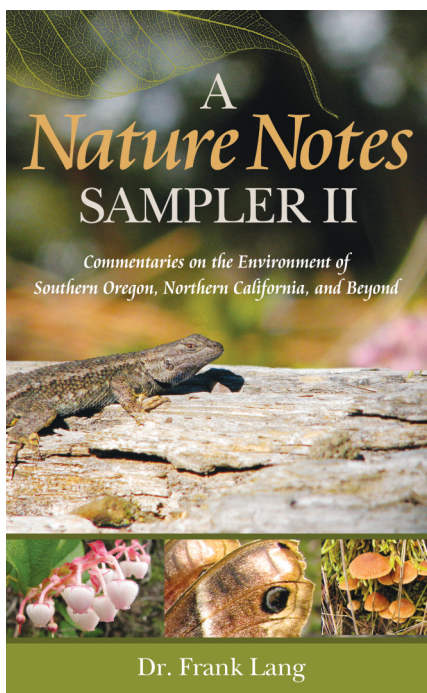
Lawns to be mowed, weeds to be whacked,
an endless supply of greenery to cut back.
I settled into small engine repair. Wrenches, sparks
and filters, clean gas, new oil, you know the rest.
The stuff you hate the most:

The tinkering, tugging, disassembling,
spreading of parts all over the ground.
It began to grow on me. Funny how the garden
takes control. It calls for order and I dare
to respond. I know it will win in the end.

I sent away for manuals, Bearcat Chipper,
Model 80, safety instructions, assembly.
Craftsman five horsepower solid state engine.
Motors began to purr. The music of spring.
Within a few hours our yard was trimmed.

I think about your heart, your small engine in need
of repair. That loose valve could use some tightening.
Let's forget the manual and those hard, cold tools.
I only ask for some quiet time with you
to reconstruct this season of change, apart.

— Joan Peterson



A Nature Notes Sampler II is a broad collection of radio commentaries based on Dr. Frank Lang's popular series that aired on JPR since the publication of the first volume in the year 2000. This collection of essays offers Dr. Lang's same eclectic, often humorous view of the natural world in the mythical State of Jefferson and beyond.

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On the Scene

Barbara Bradley Hagerty: Correspondent, Religion, National Desk

Barbara Bradley Hagerty is the religion correspondent for NPR, reporting on the intersection of faith and politics, law, science and culture. Her *New York Times* best-selling book, *Fingerprints of God: The Search for the Science of Spirituality*, was published by Riverhead/Penguin Group in May 2009. Among others, Barb has received the American Women in Radio and Television Award, the Headliners Award and the Religion Newswriters Association Award for radio reporting.

Before covering the religion beat, Barb was NPR's Justice Department correspondent between 1998 and 2003. Her billet included the impeachment proceedings against President Clinton, Florida's disputed 2000 election, terrorism, crime, espionage, wrongful convictions and the occasional serial killer. Barbara was the lead correspondent covering the investigation into the September 11 attacks. Her reporting was part of NPR's coverage that earned the network the 2001 George Foster Peabody and Overseas Press Club awards. She has appeared on the PBS programs *Washington Week* and *The NewsHour with Jim Lehrer*.

Barb came to NPR in 1995, after attending Yale Law School on a one-year



PHOTO: DOBY PHOTOGRAPHY / NPR

Knight Fellowship. From 1982-1993, she worked at *The Christian Science Monitor* as a newspaper reporter in Washington, as the Asia correspondent based in Tokyo for World Monitor (the Monitor's nightly television program on the Discovery Cable Channel) and finally as senior Washington correspondent for Monitor Radio.

Barb was graduated magna cum laude from Williams College in 1981 with a degree in economics, and has a masters in legal studies from Yale Law School.

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Tuned In *From page 5*

me with bipolar [disorder], intermittent explosive disorder, ADHD, oppositional defiant disorder. So on and so forth." Liza asks Michael what right now, today, would make his life better. "Maybe new treatment that ends up completely curing the mental illness instead of just getting rid of the symptoms," he says. "Would you want to be cured, though, or would you feel like you were a different person?" Liza asks.

"If I'm different and have to deal with these stupid rages, then I'd rather be cured," he says.

After hearing the interview between Liza and Michael I felt proud to be part of an organization committed to bringing these types of stories to people. We could have aired anything that day. Together with NPR and StoryCorps we chose to tell the poignant story of one woman and her son who love each other deeply and are enduring a monumental lifelong challenge with honesty, self-awareness and grace. Each Friday, StoryCorps will continue to pursue its mission "to remind one another of our shared humanity, strengthen and build connections between people, teach the value of listening, and weave into the fabric of our culture the understanding that every life matters." JPR is honored to be part of this effort.

Paul Westhelle, Executive Director,
Jefferson Public Radio



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So much has changed in the over 40 years since Jefferson Public Radio first began. In many ways, public radio has grown up. What was once a struggling —almost experimental— operation has become a permanent and positive presence in the lives of so many in Southern Oregon and Northern California and across the nation.

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To support Jefferson Public Radio in your will or trust consult your attorney or personal advisor. The legal description of our organization is: "The JPR Foundation, Inc., an Oregon non-profit tax-exempt corporation located in Ashland, Oregon."

If you would like more information about making a bequest to support Jefferson Public Radio call Paul Westhelle at 541-552-6301.



Watch a Treasure Come to Life

Randy Bobst-McKay

Five theaters originally stood in downtown Medford's historic district. The heart of the Valley's entertainment and nightlife, they were bustling places, seating thousands of residents at multiple shows nightly. Once a fantasy world of over-the-top decoration and glamour, today only one of these jewels remains largely as it was—the 1930 Holly Theatre.

The Holly stands a lonely sentinel, empty and all but forgotten on her corner. But in 1930, she was the height of technical accomplishment. The first purpose-built theater for “talkies,” or motion pictures with sound, the Holly's design and construction was overseen by two of the country's leading acousticians. It was also the first theater in the region with stage lights and curtains that could be operated from the projection



SUPPORT THE HOLLY

Help bring the Holly Theatre back to life. Your tax deductible contribution will support the restoration of Medford's historic treasure.

Ways To Contribute:

Online: Hollytheatre.org

Mail: Jefferson Live!
221 W 10th St, Suite 200
Medford OR 97501

Or Call: 541-772-3797

ABOVE: The Holly Theatre today following restoration of the historic facade. LEFT: The Holly Theater's historic 33 foot-tall blade sign has been recreated.



TAKE A TOUR

Open for public tours the 1st and 3rd Saturdays of each month, 12:00–3:00pm.

Holly Theatre
232 W. 6th St at Holly St, Medford, OR

Information:
Hollytheatre.org • 541-772-3797

There are 144 stairs on the guided tour. A modified version is available with advance notice for those with mobility concerns.

PHOTO BY DAVID GIBBS

booth. Its 33-foot-tall blade sign was the largest in the state outside of Portland. The interior decor was overseen by Seattle's National Theatre Association—the same company responsible for the original Moorish design of Yreka's Broadway Theatre, which opened earlier the same year. And the theater's new sound system was capable of broadcasting live shows over radio station KMED for those who could not attend.

A palatial building, the Holly Theatre's interior design was also a marvel. With brightly colored water-weave carpets, patterned draperies, stately hand-painted columns, ornate gold and red crown moldings and an Italianesque auditorium, it was designed to transport its patrons to another world. The auditorium was also a high-tech marvel, with special colored lighting meant to recreate the reflection of water off a Venetian canal on the theater's ceiling with niches and balconies along the walls to represent the buildings and balconies of Venice.

In the end, though, as with most single screen movie houses, changes in the movie industry forced the closure of the Holly in October 1986. In the following years, the abandoned building fell into disrepair. Many of its furnishings and features were stripped and sold when, in the early '90s, it looked

like it would be torn down. Saved by local businessman Art Alfinito, the theater was placed on the National Register of Historic Places. Acquired by the JPR Foundation, the theater's original blade sign and signature marquee—long missing—have been recreated and the building façade restored to its original design. Failing ceiling trusses and a leaking roof have all been repaired. The Holly is now owned and managed by Jefferson Live! LLC, the Foundation's subsidiary tasked with management of cultural facilities—including Redding, California's historic Cascade Theatre.

An ambitious \$3.5 million project, the goal of bringing the Holly Theatre back to life is three-fold: To preserve an important and beautiful part of Medford's past, to add to the cultural offerings and education enrichment of the Rogue Valley, and to provide an important catalyst for the economic development of downtown Medford.

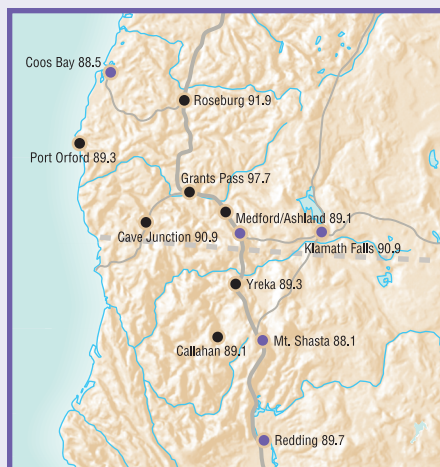
There is definitely a place for the Holly in the City's cultural scene. A 2010 study conducted by Marketek for the City of Medford showed:

- Supportable demand for additional downtown entertainment venue space equals more than twice the existing entertainment space in downtown Medford.

PROGRAM GUIDE

Rhythm & News

www.ijpr.org



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PORT ORFORD 89.3 FM

ROSEBURG 91.9 FM

YREKA 89.3 FM

Monday through Friday

5:00am Morning Edition

N. CALIFORNIA STATIONS ONLY:

7:50am California Report

9:00am Open Air

3:00pm Fresh Air

4:00pm All Things Considered

6:00pm World Café

8:00pm Undercurrents

11:00pm Modulation (Fridays)

1:00am World Café (repeat)

Saturday

6:00am Weekend Edition

10:00am Wait Wait...Don't Tell Me!

11:00am Car Talk

12:00pm E-Town

1:00pm Mountain Stage
3:00pm West Coast Live
5:00pm All Things Considered
6:00pm American Rhythm
8:00pm Live Wire!
9:00pm The Retro Lounge
10:00pm Late Night Blues

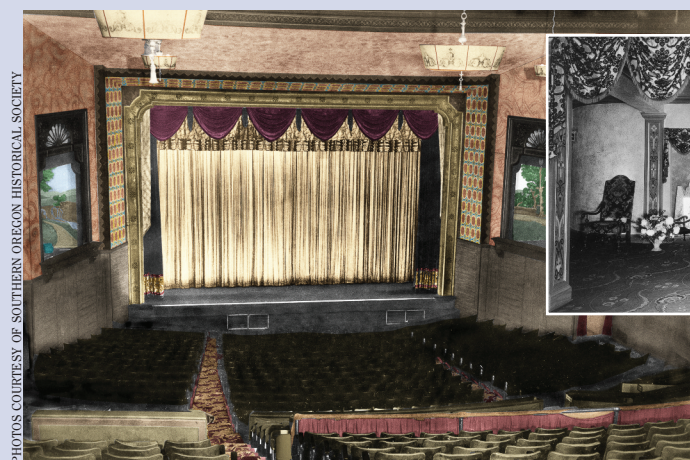
Sunday

6:00am Weekend Edition
9:00am The Splendid Table
10:00am Jazz Sunday
2:00pm Rollin' the Blues
3:00pm Le Show
4:00pm TED Radio Hour
5:00pm All Things Considered
6:00pm Folk Show
9:00pm Mountain Stage
11:00pm Undercurrents

- Food and entertainment retail businesses remain strong urban components and are predicted to remain so, often serving as downtown anchors.
- Recommended target business opportunities for downtown Medford include: movie theater, concert/live music hall, live theater and dinner theater.
- A strong majority (57.1%) of respondents believe that downtown Medford is missing both an adequate supply of restaurants and a movie theater.
- A majority (53%) believe that downtown Medford needs more live music and concert events.
- Three-fourths of the respondents suggested live music as the most requested leisure or entertainment activity for downtown.
- Second only to easily available parking, preservation of Medford's historic buildings was the downtown amenity survey respondents most want to preserve.

It is an opportune time for the Holly to return to life.

Starting September 7th and continuing the 1st and 3rd Saturdays of each month, you can get a behind-the-scenes look at the restoration of Medford's iconic show palace. Like many movie theaters of its era, the Holly was bigger than life – replete with ornate woodworking, a highly decorated inte-



PHOTOS COURTESY OF SOUTHERN OREGON HISTORICAL SOCIETY



ABOVE: The Holly Theatre lobby on opening night, August 29, 1930.

LEFT: The Holly Theatre auditorium circa 1930.

rior, a grand neon sign and marquee, and lavish draperies and furnishings. And it is coming back to life as another anchor in Medford's dining and entertainment district. It will be a concert venue and performing arts center to complement the other cultural offerings available in the Rogue Valley.

Tour highlights include a visit to the main lobby and expanded 2nd floor reception hall, a stop in the grand auditorium and the ability to satisfy your inner geek with a peek in the original projection room. A cast of colorful characters parades through the Holly's history and their stories are woven into any tale of the theater's past and future, so expect a lively discussion of area lore and perhaps even a ghost story or two on your walk through the theater. You'll go

backstage to the star dressing rooms and take a glamorous turn on the theater's mainstage. You'll also learn more about what to expect once the theater opens and who you might expect to grace the stage you just stood on yourself. And no tour would be complete without artist renderings of what the theater will look like when complete. Make plans to join us in downtown Medford for a tour and a glimpse of what is to come.

Randy Bobst-McKay is the Executive Director of *Jefferson Live!*, the JPR Foundation subsidiary tasked with management of the Cascade Theatre (Redding, CA) and renovation of the Holly Theatre (Medford, OR). The Holly is his third historic theater renovation project.

PROGRAM GUIDE CLASSICS & NEWS

www.ijpr.org



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COOS BAY

KLMF 88.5 FM
KLAMATH FALLS

KNHT 107.3 FM
RIO DELL/EUREKA

KLDD 91.9 FM
MT. SHASTA

Translators

Monday through Friday

5:00am Morning Edition
7:00am First Concert
9:30am As It Was
12:00pm Siskiyou Music Hall
1:00pm As It Was
4:00pm All Things Considered
7:00pm Exploring Music
8:00pm State Farm Music Hall

Saturday

6:00am Weekend Edition
8:00am First Concert
10:00am San Francisco Opera
2:00pm Siskiyou Music Hall

3:00pm Car Talk
4:00pm All Things Considered
5:00pm A Musical Meander
7:00pm State Farm Music Hall

Sunday

6:00am Weekend Edition
9:00am Millennium of Music
10:00am Sunday Baroque
12:00pm Siskiyou Music Hall
2:00pm Performance Today Weekend
4:00pm All Things Considered
5:00pm Chicago Symphony Orchestra
7:00pm State Farm Music Hall

Bandon 91.7	Coquille 88.1	Lakeview 89.5	Parts of Port Orford, Coquille 91.9
Big Bend, CA 91.3	Coos Bay 89.1	Langlois, Sixes 91.3	Redding 90.9
Brookings 91.1	Crescent City 91.1	LaPine, Beaver Marsh 89.1	Weed 89.5
Burney 90.9	Etna/Ft. Jones 91.1	Lincoln 88.7	
Camas Valley 88.7	Gasquet 89.1	Mendocino 101.9	
Canyonville 91.9	Gold Beach 91.5	Port Orford 90.5	
Cave Junction 89.5	Grants Pass 101.5		
Chiloquin 91.7	Happy Camp 91.9		

Classics & News Highlights

* indicates birthday during the month.



CORY WEAVER

First Concert

Sep 2 M Brahms: Variations and Fugue on a Theme of Handel

Sep 3 T Locatelli*: Violin Concerto No. 2

Sep 4 W Tchaikovsky: *Francesca da Rimini*

Sep 5 T Beach*: Theme and Variations

Sep 6 F Diabelli*: Guitar Sonata No. 3

Sep 9 M Pez*: Concerto Pastorale in F Major

Sep 10 T Ciurlionis*: Piano Sonata

Sep 11 W Pärt: *Seven Magnificat Antiphons*

Sep 12 T Mozart: Piano Concerto No. 13

Sep 13 F Ward*: *Appalachian Ditties and Dances*

Sep 16 M Taffanel*: Wind Quintet

Sep 17 T Stravinsky: Piano Sonata

Sep 18 W Hummel: Trumpet Concerto

Sep 19 T Pleyel: String Quartet in A major

Sep 20 F Piston: Symphony No. 6

Sep 23 M Bizet: *L'Arlesienne Suite No. 2*

Sep 24 T Poulenc: *La Cheminée du Roi René*

Sep 25 W Vaughan Williams: *Fantasia on a Theme of Thomas Tallis*

Sep 26 T von Weber: Konzertstück in F minor

Sep 27 F Schubert: Sonata in C major

Sep 30 M Stanford*: Cello Concerto

San Francisco Opera opens its fall season with Bellini's bel canto masterpiece, *The Capulets and the Montagues* ("I Capuleti e i Montecchi"). Joyce DiDonato (left) is Romeo and Nicole Cabell is Giulietta.



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KSIK AM 1230
TALENT

KAGI AM 930
GRANTS PASS

KTBR AM 950
ROSEBURG

KRVM AM 1280
EUGENE

KSYK AM 1490
YREKA

KMJC AM 620
MT. SHASTA

KPMO AM 1300
MENDOCINO

KNHM 91.5 FM
BAYSIDE/EUREKA

KJPR AM 1330
SHASTA LAKE CITY/
REDDING

Translators

Klamath Falls
90.5 FM
91.9 FM

Monday through Friday

5:00am BBC World Service
7:00am Diane Rehm Show
8:00am The Jefferson Exchange
9:57am As It Was
10:00am The Takeaway
11:00am Here & Now
1:00pm To the Point
2:00pm Q
3:00pm The Story
4:00pm On Point
6:00pm BBC World Service
7:00pm As It Happens
8:00pm The Jefferson Exchange
(repeat of 8am broadcast)
9:57pm As It Was
10:00pm BBC World Service

Saturday

5:00am BBC World Service
8:00am Inside Europe
9:00am Marketplace Money
10:00am Living On Earth
11:00am On The Media
12:00pm This American Life
1:00pm West Coast Live

3:00pm A Prairie Home Companion
5:00pm To the Best of Our Knowledge
7:00pm BBC World Service
8:00pm The Vinyl Cafe
9:00pm BBC World Service

Sunday

5:00am BBC World Service
8:00am To the Best of Our Knowledge
10:00am TED Radio Hour
11:00am Ask Me Another
12:00pm A Prairie Home Companion
2:00pm This American Life
3:00pm Le Show
4:00pm Travel with Rick Steves
5:00pm Marketplace Money
6:00pm On The Media
7:00pm Living On Earth
8:00pm BBC World Service

Siskiyou Music Hall

- Sep 2 M Barber: Violin Concerto
Sep 3 T Telemann: *Water Music*
Sep 4 W Bruckner*: Symphony No. 1
Sep 5 T J.C. Bach*: *Amadis des Gaules*
Sep 6 F Amy Beach*: Violin Sonata in A minor

Sep 9 M Dvorak*: Symphony No. 1
Sep 10 T Mozart: Clarinet Quintet
Sep 11 W Don Gillis: Symphony No. 5, "*In Memoriam*"
Sep 12 T Eduard Franck: Piano Trio in E minor
Sep 13 F Clara Schumann*: Piano Concerto in A minor

Sep 16 M Smetana: *From My Life*
Sep 17 T Holzbauer*: Symphony No. 1
Sep 18 W Medtner: Piano Concerto No. 3
Sep 19 T Brahms: String Quartet No. 1
Sep 20 F Holst*: *The Planets*

Sep 23 M Rachmaninoff: Symphony No. 1
Sep 24 T Paul Juon: Sextet in C minor
Sep 25 W Shostakovich*: Violin Concerto No. 2
Sep 26 T Gershwin*: Piano Concerto in F major
Sep 27 F Stanford*: Symphony No. 6

Sep 30 M Svendsen*: Octet in A major

San Francisco Opera

- Sep 7 **THE CAPULETS AND THE MONTAGUES**
(in Italian) by Vincenzo Bellini
Riccardo Frizza, conductor; Nicole Cabell, Joyce DiDonato, Saimir Pirgu, Ao Li, Eric Owens

Sep 14 **MOBY DICK** (in English) by Jake Heggie
Patrick Summers, conductor; Stephen Costello, Jay Hunter Morris, Morgan Smith, Jonathan Lemalu, Talise Trevigne, Matthew O'Neill, Robert Orth

Sep 21 **THE MAGIC FLUTE** (in English)
by Wolfgang Amadeus Mozart
Rory Macdonald, conductor; Heidi Stober, Alek Shrader, Nathan Gunn, Albina Shagimuratova, Kristinn Sigmundsson

Sep 28 **LOHENGRIN** (in German)
by Richard Wagner
Nicola Luisotti, conductor; Brandon Jovanovich, Camilla Nylund, Petra Lang, Gerd Grochowski, Kristinn Sigmundsson, Brian Mulligan



CORY WEAVER

Morgan Smith sings the role of Starbuck in the SFO production of *Moby Dick*.

For more information about arts events, listen to JPR's Calendar of the Arts or visit our online Community Calendar at www.ijpr.org.

ARTSCENE

Send announcements of arts-related events to: Artscene, Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520 or to jprartscene@gmail.com

ROGUE VALLEY

Theater

◆ The Oregon Shakespeare Festival 2013 Season at a glance:

In the Angus Bowmer Theatre:

The Taming of the Shrew by William Shakespeare thru Nov 3

My Fair Lady by Alan J. Lerner; music by Frederick Loewe thru Nov 3

A Streetcar Named Desire by Tennessee Williams thru Nov 2

The Tenth Muse by Tanya Saracho/World Premiere thru Nov 2

In the Thomas Theatre (formerly New Theatre):

King Lear by William Shakespeare thru Nov 3

The Unfortunates World Premiere thru Nov 2

The Liquid Plain by Naomi Wallace/World Premiere thru Nov 3

On the Elizabethan Stage:

Cymbeline by William Shakespeare thru Oct 11
The Heart of Robin Hood by David Farr thru Oct 12

A Midsummer Night's Dream by William Shakespeare thru Oct 13

All Matinees at 1:30 pm & Evening Performances at 8:00 pm. Backstage Tours thru Nov 2. The Green Show in the festival courtyard thru Oct 13. Located at 15 S. Pioneer St., Ashland. (541)482-4331 or (800)219-8161 www.osfashland.org

◆ Oregon Cabaret Theatre presents 'S *WONDERFUL*: The New Gershwin Musical with Previews Sept 4-5 and running Sept 6 thru Nov 3. Performances Thurs thru Mon at 8 pm; also, Sun Brunch matinees at 1 pm. Located at First and Hargadine Sts., Ashland. (541)488-2902 www.oregoncabaret.com

◆ Craterian Performances presents Next Stage Repertory Company: *The Glass Menagerie* on Sept 6-7 & 13-14. Also, Aaron Neville Duo performs on Sept 19. Located at 23 S. Central Ave., Medford. (541)779-3000 www.craterian.org

◆ Camelot Theatre in Talent continues its presentation of *Ug, The Caveman Musical* thru Sep 22. Camelot also presents Spotlight on Barry Manilow on Sept 26-Oct 6. Located at Talent Ave. and Main St., Talent. (541)535-5250 www.CamelotTheatre.org

Music

◆ Britt Festivals presents the following performances:

Martina McBride/Special Guest TBA Sept 1 at 7:30 pm

The Doobie Brothers/Special Guest TBA Sept 5 at 7:30 pm

Dennis Miller/Special Guest TBA Sept 8 at 7:30 pm

REO Speedwagon Sept 13 at 7:30 pm

Jake Shimabukuro/Special Guest Jeff Pevar Sept 14 at 7:30 pm



The Siskiyou Music Project's *Jazz at the Vineyard* series, presents The Gonzalo Bergara Quartet on September 18 at Paschal Winery in Talent.

All performances take place at the Britt Pavilion in Jacksonville. (541)773-6077 or (800)882-7488 www.brittfest.org/performances

◆ The Siskiyou Music Project, *Jazz at the Vineyard* Series, presents The Gonzalo Bergara Quartet on Sept 18 at 7:00 pm at Paschal Winery, Talent. (541)646-0793 www.info@siskiyouinstitute.com

◆ St. Claire Productions presents Paddy Keenan in concert on Sept 20 at 8:00 pm at the Unitarian Fellowship, 87 4th St., Ashland. (541)535-3562 www.stclairevents.com

◆ The Siskiyou Music Project presents the Mark Levine Trio on Sept 27 at 7:00 pm at The Artistic Piano Gallery located at 1390 Biddle Rd #102, Medford. (541)646-0793 www.info@siskiyouinstitute.com

◆ Illinois River Valley Arts Council presents *Harvest Moon Hoedown* featuring Corvallis caller John Luna and the Three Rivers String Band on Sept 28 at 7:00 pm at Selma Community Center, 18255 Redwood HWY, Selma. (541)592-4444 www.irvac.com

Exhibitions

◆ Schneider Museum of Art continues its exhibition *Celebrating Life: Betty LaDuke* thru Sep 14. The museum is located on the campus of SOU near the corner of Siskiyou Blvd. and Indiana St., Ashland. (541)552-6245 www.sou.edu/sma/upcoming.html

◆ FireHouse Gallery presents *The Landscape of Geography*, works by Allyn Stewart in digital col-

lage, Sept 4 thru 27. Located in the Historic City Hall at H and 4th Sts., Grants Pass. (541)956-7489 www.roguecc.edu/galleries/firehouse

◆ Wiseman Gallery on the Redwood Campus of Rogue Community College presents the *The Libby Hocker Collection*, works by various artists in multi-media, Sept 30 thru Nov 1. Located in Grants Pass. (541)956-7339 www.roguecc.edu/galleries/wiseman

◆ Grants Pass Museum of Art presents the following events:

First Friday on Sept 6 from 6:00-9:00 pm

Life Drawing Session on Sept 11 from 7:00-9:00 pm

Second Friday Poetry on Sept 13 from 7:00-9:00 pm

National Watercolor Society, Traveling Exhibit thru Sep 27

Located at 229 SW G St., Grants Pass. (541)479-3290 www.gpmuseum.com

◆ 1st Friday Art Walk in downtown Ashland and the Historic Railroad District, each month from 5-8 pm. (541)488-8430 www.ashlandgalleries.com

◆ 1st Friday Art Night in downtown Grants Pass features music and art at shops, galleries, and restaurants at H and 5th Sts. on Sept 6 from 6-9 pm. (541)787-7357

◆ 3rd Friday Artwalk in Historic Downtown Medford on Sept 20 from 5-8 pm. Located in Theater Alley, Bartlett St., E. Main St. and Central Ave. www.visitmedford.org/index-artwalk.html

OREGON AND REDWOOD COAST

Theater

◆ Chetco Pelican Players presents The New Mel Brooks Young Frankenstein, directed by Karen de Lucca, Sept 27 thru Oct 13 at the Chetco Playhouse, 1240 Chetco Ave., North End of Brookings. (541)469-1877 www.chetcopelicanplayers.org

Music

◆ Arcata Playhouse presents these concerts:
Anna Telxera of Po'Girl on Sept 8 at 8:00 pm
Gonzala Bergara Quartet on Sept 17 at 8:00 pm
The Bills on Sept 23 and 24 at 8:00 pm
Meklit Hedero on Sept 27 at 8:00 pm
The Playhouse is located at 1251 9th St., Arcata CA (707)822-1575 www.arcataplayhouse.org

◆ Pistol River Concert Association presents Al Andalus on Sept 14 at 8:00 pm at Pistol River Friendship Hall, 24194 Carpenterville Rd., Pistol River OR (541)247-2848 www.pistolriver.com

◆ The American Music Festival presents Water Tower Bucket Boys on Sept 15 at 1:00 pm at Azalea Park, 640 Old Country Rd., Brookings. (541)469-3181 www.brookings.or.us

◆ Dr. Angela Kraft Cross, noted San Francisco Bay Area organist, pianist, and composer will give



Coos Art Museum presents the 20th Annual Maritime Art Exhibition through October 5.
LEFT: *Bark Morning Star and Brig Alexander, cutting In, Arctic Ocean, 1889* by John Stobart;
RIGHT: *Buoy Evolution*, oil by Kevin McCaffery.



a concert on the Kegg Pipe Organ at Christ Episcopal Church in Eureka on Sept 18 at 7:30 pm. (707)445-1726

◆ Mendocino Stories & Music Series presents Dgiin gypsy style band on Sept 28 at 7:30 pm. Doors open at 6:00 pm for dinner menu and full bar. Hill House Inn of Mendocino. (707)937-1732 www.mendocinostories.com/events_info.html

Exhibitions

◆ Humboldt Arts Council in the Morris Graves Museum of Art presents the following Music Performances, Events and Exhibitions:

First Saturday Arts Alive! Lisa Baney Trio, jazz, on Sept 7 from 6:00 til 9:00 pm

Art Talk Sundays featuring Corey Drieth: Numina paintings and drawings exploring the spiritual on Sept 8. Works on exhibition thru Oct 20

Exhibition continuing: Sculptures by George and Kristin Rivera thru Sept 21

Opening: Paintings of Wayne Jiang on exhibition Sept 5 thru Oct 20

2nd Saturday Family Arts Day—Drawing Upon Nature Sept 14 from 2:00 til 4:00 pm

Third Sunday Jazz Jam with Stephen Smith, pianist, on Sept 15 from 2:00 til 4:30 pm

Morris Graves Museum of Art is located at 636 F St., Eureka. (707)442-0240 www.humboldtarts.org

◆ Coos Art Museum presents the following exhibitions thru Oct 5:

20th Annual Maritime Art Exhibition/Maggie Karl & Vaughan Galleries

Founders of the Annual Maritime Art Exhibition/Perkins Gallery

Douglas Kinney & Joyce Spicer Kinney/Uno Richter Atrium Gallery

Coast Guard Collection/Mabel Hansen Gallery

Historical Photos of the Coast Guard/Wehrle Community Gallery

Coos Art Museum located at 235 Anderson Ave., Coos Bay. (541)267-3901 www.coosart.org

◆ Trinidad Museum presents *Photographs of Native Americans of Northwest California* thru Fall 2013. Located in the historic Sangster-Watkins-Underwood House at 400 Janis Court, Trinidad, CA. (707)677-3816 www.trinidadmuseum.org

◆ Community Arts Foundation, a Dreammaker Project of the Ink People, presents Trinidad Art

Nights every First Friday of the month from 6–9:00 pm (15 miles North of Arcata) featuring art, music, food and other events. www.trinidadartnights.com

◆ Illinois River Valley Arts Council presents Cave Junction's 2nd Friday ArtWalk on Sept. 13. (541)592-4444 www.irvac.com

◆ Second Saturday Artwalk on Sept 14 in downtown Brookings. www.brookings.or.us

ROSEBURG/EUGENE

Music

◆ Historic McDonald Theatre presents these events:

Five Finger Death Punch with Escape the Fate; Miss I May; and Gemini opening on Sept 18 at 6:30 pm

Brian Regan, stand-up comedian, on Sept 21 at 7:00 pm

Tech N9ne on Sept 27 at 8:00 pm

Located at 1010 Willamette St., Downtown Eugene. (800)992-8499 www.mcdonaldtheatre.com

Exhibitions

◆ The Art Gallery at Umpqua Community College, located in the Whipple Fine Arts Bldg., features

a variety of media including photography, painting, printmaking, design, drawing, ceramics, and sculpture. On the UCC campus, 1140 Umpqua College Rd., Roseburg. (541)440-4693 www.umpqua.edu/art-gallery

NORTH CALIFORNIA

Theater

◆ Riverfront Playhouse presents *A Little Murder Never Hurt Anyone* by Ron Bernas & Directed by Maria Drake, weekends Sept 28 thru Oct 26 with showtimes: Fri & Sat 7:30 pm, Sun 2:00 pm. Ticket outlet: Cascade Theatre, 1733 Market St., Redding. (530)243-8877. Playhouse located at 1620 E. Cascade Ave., Redding. (530)221-1028 www.riverfrontplayhouse.net

Music

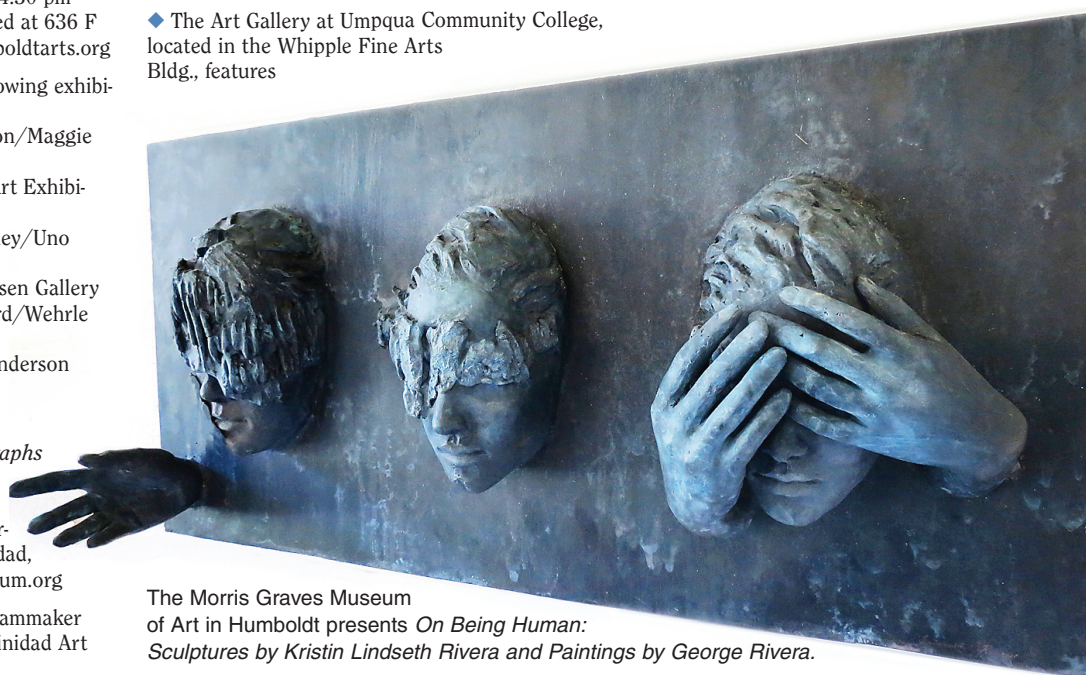
◆ The Historic Cascade Theatre Performance Series presents: Grits & Glamour: Lorrie Morgan and Pam Tillis sing country on Sept 5 at 7:30 pm. Boz Skaggs, rock legend, performs on Sept 18 at 7:30 pm. Located at 1733 Market St., Redding. (530)243-8877 www.cascadetheatre.org

Exhibitions

◆ Liberty Arts Gallery in Yreka presents *Homage; Respect and Reverence Paid*; Open Call Featuring Masquerade Reception. Sept 13. Located at 108 W. Miner St., Yreka. (530)842-0222 www.libertyartsyreka.org

◆ Turtle Bay Exploration Park continues its presentation of the following exhibitions:
 Walk on the Wild Side Animal Show thru Sep 2
 The Art of the Brick – large scale sculptures created out of iconic LEGO bricks thru Sep 2
 Mathematics/Carnival form from the Museum of Mathematics in New York thru Sep 29
 Rock Penjing – thru Oct 25
 Turtle Bay is located at 844 Sundial Bridge Dr., Redding. (800)887-8532 www.turtlebay.org

CONTINUED ON PAGE 31



The Morris Graves Museum of Art in Humboldt presents *On Being Human: Sculptures by Kristin Lindseth Rivera and Paintings by George Rivera*.



EarthFix

Cassandra Profita

Country's First Tiny House Hotel Opens in Portland

Sure, tiny homes are adorable. But could you handle living in 120 square feet?

Portlanders Kol Peterson and Deb Delman think you should try it – if only for one night.

This past July, they opened the country's first tiny house hotel. The Caravan Tiny House Hotel consists of three tiny homes on what used to be a vacant lot in northeast Portland.

And, yes, they really are tiny.

In the 120-square-foot Rosebud house, you have to move the bedroom stairs before you can sit at the kitchen table. In The Pearl, its 90-square-foot neighbor, the toilet is in the shower. And at 160 square feet, The Tandem is “the mansion of the bunch,” Peterson laughs.

But somehow they all have full size beds, closets, kitchenettes, dining tables, electricity, flush toilets and showers.

“All these tiny houses are designed to be lived in permanently,” said Peterson. “There’s everything you need to live in here but just on a very micro level compared to a house.”

The hotel rooms also share common space on the lot, which includes a fire pit, barbecue and lots of extra seating.

Peterson says the idea is to give regular folks a chance to try out life on a smaller scale at a price of \$125 a night before they consider buying a tiny home that can cost \$10,000 to \$20,000.

“A lot of people are interested in tiny houses, but there aren’t many places to try them out,” he said. “This is an opportunity to try one out and see whether it’s actually a place you’d want to live in.”

If people can downsize to smaller spaces, research shows they can also shrink their environmental footprint. Advocates also see the promise of using tiny homes to increase urban density so cities can preserve more green space.

Tiny house enthusiast Eli Spevak, of Orange Splot LLC, owns two of the three



Hotel owner Deb Delman unfolds a table in the Rosebud unit to create a small dining area.

tiny homes in the hotel and leases them to The Caravan. He thinks the hotel’s business model is “brilliant.”

The nearby restaurant and bar Radio Room has offered to provide room service for hotel guests, and many other businesses in the surrounding Alberta Arts District are within walking distance.

Spevak said he’s hoping that staying at a tiny house hotel will help show people that living small isn’t so bad. “I love to have opportunities to showcase examples of how you can live in a smaller place than you thought you could,” he said. “People don’t need as much private space as they think.”

He said he’s equally excited that these tiny homes are actually legal, unlike a lot of the other homes around Portland that don’t quite meet all of the city’s codes.

It took a year of “meeting after meeting” to get the necessary permits for the tiny house hotel, Delman said. The lot had to be zoned as a recreation park, and the tiny houses are zoned as travelers’ accommodations.

“Essentially, it’s like an urban campground,” she said.

The hotel grounds have hookups for six houses and two more tiny houses could be added to the lot sometime this year.

So far, the hotel has been open for three weeks and Delman said the clientele has been totally varied.

“It’s not what I would have expected,”



ALL PHOTOS: TONI TABORA-ROBERTS

TOP: The Pearl is the smallest of Caravan’s three tiny houses at 90 square feet on the main floor. It is also the most modern with sleek countertops and dark wood finish. Each unit has unique features. **BOTTOM:** Caravan Tiny House Hotel consists of three tiny homes on what used to be a vacant lot in northeast Portland.

she said. “It’s more mainstream people who might typically stay in a Hilton or somewhere upscale and nice. They’ve stayed here, and they’ve loved it.”

Reactions from readers on the Tiny House Blog were mixed. One reader said the houses look too close together and need some landscaping to add privacy. Another said he’d have to think about the idea because he’s not sure he wants to give up the comfort of a regular hotel room. Meanwhile guests at the hotel have already offered positive reviews on AirBnB and in the hotel guestbook, saying the rooms are surprisingly spacious and conveniently close to all the bars and restaurants on Alberta Street.

Delman said the word is spreading fast, and she’s seeing lots of interest from people already.

“It has been nonstop,” she said. “We have had a slew of people e-mailing us, stopping by, calling us really interested in this. I think the appeal is more widespread than we would have imagined.”

Even if hotel guests don’t decide to make the leap to living in a tiny home full time, Peterson said, the experience may still have an effect on people’s view of how big a house needs to be.

“We’re promoting the idea to a huge range of clientele that living in a smaller space can be a fun, totally do-able thing to do,” he said. “You definitely don’t need as big of a house as you thought.”

Story by Cassandra Profita, OPB’s *Ecotrope* blogger. Photography by Toni Tabora-Roberts.

Artscene *From p. 29*

◆ Siskiyou Arts Museum continues its presentation of 40 *Hogarth Etchings* from the collection of Susan and Ray Tatar. Wm Hogarth was a mid-18th century painter. Featured thru Sept 8. Located at 5824 Dunsmuir Ave., Dunsmuir. (530)859-5554 www.siskiyouartsmuseum.org

◆ The Siskiyou County Historical Society and the Siskiyou County Museum present an ongoing collection of artifacts, photographs, and exhibits. Located at 910 S. Main St., Yreka. (530)842-3836 www.siskiyoucountyhistoricalsociety.org

◆ 2nd Saturday Art Hop celebrates arts and culture in Redding each month. Painters, sculptors, musicians, poets, and receptions are featured at participating businesses downtown. Redding. (541)243-1169

Festival

◆ Mt. Shasta Rotary Club presents the 27th Annual Blackberry Music Festival on Sept 1 from Noon til 6:00 pm at the Mt. Shasta City Park. Free Music! Three Bands: Front Porch Swing, Valapoisa with Jimmy Limo, and Sundown Poachers. Games and races for kids. Food. Sales support Rotary community projects. (530)926-0542

KLAMATH

Theater

◆ The Linkville Players present a new production of *Bat Boy: The Musical*, directed by Slippery Bill Eaton, Sept 13 thru Oct 12. Fri and Sat at 7:30 pm; Sun matinee on Sept 29 at 2:00 pm. Music and lyrics by Laurence O'Keefe. Located at 201 Main St., Klamath Falls. (541)205-4395, Ext. 3 www.linkvilleplayers.org

◆ Ross Ragland Theater presents its 2013-2014 Silver Anniversary Season Opener: *Lonestar* on Sept 27 at 7:30 pm. Located at 218 N. 7th St., Klamath Falls. (541)884-LIVE www.rrtheater.org

Music

◆ Klamath Blues Society sponsors a Blues Jam every Thurs. 8:30 pm at the American Legion, 228 N. 8th St., Klamath Falls. (541)882-0475 www.klamathblues.org

Exhibitions

◆ The Klamath Art Gallery presents *From Alaska to Africa Art and Photography* by Debbie and Greg Beckman. Sept 1 thru 29 with a Reception Sept 8 Noon til 4:00 pm. Located at 120 Riverside Dr., Klamath Falls. (541)883-1833 www.klamathartgallery.blogspot.com

◆ The Favell Museum of Western Art and Native American Artifacts presents an on-going exhibition of over 100,000 Indian artifacts. In addition, the museum will host the *Favell Museum Invitational Art Show* featuring artists using various media. Opening: Sept 27 thru 29 and running thru Oct 31. Located at 125 W. Main St., Klamath Falls. (541)882-9996 favellmuseum@gmail.com



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Boz Scaggs

September 18 • 7:30pm



Michael Franti & SPEARHEAD

October 9 • 7:30pm

Musician, humanitarian, and children's book author, Michael Franti, is recognized as a pioneering force using music as a vehicle for positive change as well as his unforgettable, high energy shows with his band, Spearhead. With the multi-platinum success of his song "Say Hey (I Love You)" and the chart breaking 2010 release of "The Sound Of Sunshine," Franti and his band guarantee a show that will be thought provoking as well as a fun dance party! "Music is sunshine," says Franti, one of the most positive and conscious artists in music today. "Music gives us new energy and a stronger sense of purpose."

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